

Thesis Yu-Ching _working version 23012021

I. Introduction (approx. 1000 words)

1.1 Background

This essay is the practical report that I use to document and reflect on my research that merges two methodologies: architectural design and artistic practice. The research framework is based on discourse based on the dilemma of the sense of place we experience in video chat.

In developing a new methodology, in the first half-year of the course, I tried hard to integrate a design methodology into artistic creative practice. Design thinking is already firmly rooted in my mind. In the past ten years, I practiced this way of thinking in an academic discipline and within a professional design project as an architectural designer. At present, it seems that solution-oriented architectural design methodology is quite efficient. Due to the fact that it fulfills the specific requirements given by the context. As a result, it can rapidly produce a solution at the end of the design process. However, sometimes this kind of design is restricted by the nature of the need for a commissioner. It focuses more on the real need but does not address the possibility that people could be inspired by the subtext of the space. From my experience of architectural design, I found there is a lack of emotional connection and sensation (a sense of touching someone's heart) in the later stage of development. In this essay, I will use the discourse of seeing the design process as open-ended, as a framework to integrate into my creative process in order to find relevance closer to the heart (rather than focus on the discourse on the nature of architectural design which creates an end-result in its creative process).

In addition to the transition of working methodology above, the practical part of my integrative, technical research focuses on the human perception and self-awareness of the man-machine relationship of computing interface, mechanical, and emotional phenomenon. More precisely, the hidden relationship that subconsciously embeds in daily life. For example, recently (at the end of 2020), the virtual background effect is going viral on social media such as Zoom. From time to time, we use a special effect to make up our appearance, and even relocate yourself to somewhere that seems like real but uncorporeal. In this sense, we change and replicate the place we situated subconsciously and conveniently. Sometimes, it is enjoyable to shift where I am on social media but I feel lost in this diverse world. I wonder what is the real me in the time I go online? where is the place I really situate in the period when I am online? In order to understand this, I want to understand where I am in the relationship between the digital and reality. I add emotional factors to the relationship between humans and machine to enhance the sensory and emotional interaction between machine and human. Furthermore, I study various human-machine relationships. A machine with human emotions, a machine with human activities, a machine as our companion, a machine as an interlocutor, and scope for creating a new sense of vision and hearing. I also use mobile phones and video calls as a medium to explore the timeline that blends time and space under the technology of telepresence.

Reflecting on my practice, in my subconsciousness, I constantly increase or emphasize the emotional connection in the human-computer relationship. This made me realize that I was actually looking for the missing human connection. I am a person who is dominated by contemporary digital technology but also wants to control it. In my experience, my perception of place and time is bewildered by the immediate connectivity of modern telepresence technology. While I am doing a video chat, I often don't know where I am, how to get along with others and express emotions with people on the other end of the screen. In modern times, I can hang out with remote lover by the connectivity from the advanced telepresence technology. However, the actual physical distance still exists. In this sense, we still can't live in the same city, we still can't touch each other, and our actions after disconnection from the internet are still limited. For example, we still can't meet in the same supermarket and watch the same clouds after we are offline. This feeling of partially connected but partially out of touch always troubles me, and there seems to be something missing or mutated in it.

The thesis aims to explore an open-ended art-making methodology that integrates with space, machine, and audience. Most importantly, it will address the paradox and conflicts in the contemporary relationship of displacement in telecommunication.

1.2 Thesis format and framework:

A practical report that can sort out the logic of my art-making methodology, supplemented by the analysis of the corresponding artist theories and references to reflect on my creative process which intends to explore and emphasize the missing human connection due to the impact of the immediate connectivity of modern telepresence technology.

The sense of place in Video Chat will be the subject of my discourse in the following writing, and the framework will interactively analyze the spatial relationship between the screen and the audience in my art prototype and contemporary video art spectrum.

Contemporary video art and telepresence art are young generations in the art family tree. The former is a discourse generated by the blossom of communication and broadcasting technology, the latter is a responsive call towards the both corporeal and incorporeal issue provoked by immediacy of development of Communications Technology Information and Communications Technology Service (ICTs). Obviously, compared to other art forms, they both have a close relationship with the development of technology and equipment. Artist Nam June Paik is widely regarded as a pioneer of video art. [1] In March 1963, Nam June Paik (Nam June Paik) presented a music fair-electronic television at the Galerie Parnass in Wuppertal. He used the modification of television into different visible and audible states to create various possible attitudes of viewers towards television images, from objects of

meditation ("TV Zen") to objects of interaction ("participation in TV")[2]. In this way, he questioned the audience's power position in the face of television. His idea of making the audience an active participant rather than a passive consumer heralded the current discussion about interaction and multimedia as mass media in the 21st century.[2] Why did I choose to use video installation art and artistic practice as the framework of discourse? First, the close technical relationship between video technology and video art, and according to past experience, video art has the opportunity to create opportunities of denaturalization in daily relationships. Second, because artistic practice can create a breakthrough in the development of existing communication technology which focus on commercialization, and escape the burden of existing relationships. As MARISA GÓMEZ said: "I consider this approach essential because artistic practices, as symbolic constructions of society, are – and have always been – regulators of the world conceptions, as they propose critical points of view and practical and aesthetic experiences that, straying from the everyday life, allow new glances at reality. This becomes evident in our current technologically mediated environment, as the artistic practices using ICTs as creative means denaturalize our interactions with them. In this way they open new possibilities for reflection about their impact over culture".

In chapter 1, I will explain the sense of place and place I would like to address.

Later, I will analyze the trajectory of communicative space and the mutation of sense of place under the influence of the development of ICTs. In chapter 2, I will interactively analyze the spatial relationship between the screen, the subject and the spectator in my art prototype and contemporary video art and telepresence art.

2. Thesis Statement

In this Covid time (April 2020-present) the functionality of telecommunication is not only for teleworking and maintaining both romantic and family relationships but even for the basic need for social interaction. Such as hanging out, dining, partying and watching TV. In this sense, the concept of video "Chat" imperceptibly becomes video "Living".

Affected by the telepresence technology, in contemporary society, we frequently use Internet communication to eliminate geographical restrictions for bonding together, but in the meantime, it seems to lack a certain degree of sense of belonging and coexistence. I intend to develop a creative language in the sector of video installation in order to heal my disrupted feeling of displacement and eventually, encourage people to reflect on their own position and emotional feelings with others in this contemporary communication relationship. I ask: What role does the Place play in contemporary interpersonal telecommunication?

This thesis would analyze the sense of place generated by video chat, and develops a new spatial experience of video chat by reconstructing space, place, and body, in order to enhance people's emotional communication.

II. Body of Thesis (approx. 6000 words)

Chapter01: Space and Place (approx. 3000 words)

1. Sense of place, body, and the agent

The definition of space and the sense of place and also address that The relationship between entity and virtual space, self/ interlocutor/ agent/ location and interaction.

(GÓMEZ 2014, #)

2. time-space compression

- a. Analyze the relationship between people and space and the evolution in communication situations

The very start point of time-space compression

(The world's first telephone invented by Antonio Meucci in 1849)

Connection between continents

(The first Transatlantic telegraph cable, 1858)

Connection between public areas

(The first booth-Fernsprechkios, Berlin, Potsdamer Platz Fernsprecher 1881.)

(1 telephone booth for 5000 Dutch people, Amsterdam)

(community telephone booth-Taipei, 1915)

Space-time compression between personal realms

(The Motorola DynaTAC 8000X. 1984)

(The Kyocera VP-210 Visual Phone -the first commercial mobile videophone (1999).)

- b. The emergence of the ICTs

(GÓMEZ 2014, #) (i.e. Ken Goldberg, Telegarden, 1995)

- c. Actual space/time-space compression/annihilation of physical space/cyberspace.

And Annihilation of physical: The doubt of time-space compression

(GÓMEZ 2014, #) (i.e. The Matrix (1999)(i.e. Animal crossing)(own experience)

Chapter02: The technique of **telepresence art**, video art, and the video art that address the discussion of human emotion in history/The cross-examination and elaboration of last year's experiment and the contemporary video art spectrum. **(approx. 3000 words)**

1. **The case that creates illusion and juxtaposes timeline**

a. (Dan Graham, Two Viewing Room, 1975)

feat. (Dining dual projection)

feat. (The eye project)

b. (Janet Cardiff and George Bures Miller, A night walk for Edinburgh, 2019)

feat. (Mrs. Day's twenty minutes)

2. **In-between and out-side the frame**

a. (Wojciech Brzuszewski, The Video Touch, 1977)

b. (Akihiko Taniguchi, AUGMENTED SELFIE, 2019)

3. **The case that debate communication relationship/new notion of the cybernetics**

a. (Paul Ryan, Everyman's Mobius Strip, 1969)

3. **The case that removes geographical barriers-the immediate connectivity**

a. Relatively position- (Wang Gongxin, The Sky of Brooklyn-Digging a hole in Beijing, 1995)

4. **The case that BODY and Machine that integrate with telepresence technology**

a. (Nam June Paik TV Bra for Living Sculpture, 1969)

5. **Spaces blended by emotional power and memory**

a. Ambiguous perspective and self-imagination (Bill Viola, Room for St. John of the Cross, 1983)

6. **Spaces blended by sound (the penetration of sound)**

a. N/A

feat. (Steve is in my living room)

feat. (Chat in dark)

7. **the re-evaluate of self(BODY)- the awareness of being HERE via physical kinetic sensory**

a. (Dan Graham, TV Camera/Monitor Performance, 1970)

b. (Marcel.Í Antúnez Roca, Epizoo, 1995)

feat. (Play Games!)

c. (AΦE, Enter 0AR, 2018)

4. sub-conclusion

III. Conclusion (500-1000 words)

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IV. References

Mike Nelson, The Coral Reef, 2000

KOKI TANAKA, How to live together, 2017

<https://vimeopro.com/kktnk/ps7>

Dan Graham, Two Viewing Room, 1975

Barbara London, Video Art The First Fifty Years, 2020